M-G-M List Six BIG Pictures For Summer Release.

CANADIAN MOVING PICTURE DIGEST

Vol. 29, No. 11 TORONTO 2, CANADA July 3rd, 1937

"M-G-M, GIVE ME EXTRA TIME!"

Above is a composite photo of 10,000 showmen who are the lucky exhibitors of M-G-M's Multi-Million-Dollar Summer line-up!

(Isn't it logical—turn over to next page)

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

BIRD'S-EYE VIEW OF THE PUBLIC!

What do they know *or care* about Seasons!

They're interested only in *what* you've got on your screen!

M-G-M exhibitors have the most amazing line-up ever released in Summer *or* Winter!

And M-G-M exhibitors know that it will be equally true Next Year as it always has been before!

WHAT A LINE-UP!

Each Big Hit in M-G-M's Multi-Million-Dollar Hot Weather Festival Merits

EXTENDED TIME!

★

new box-office MARX "DAY AT THE RACES"
Terrific biz! Hold-overs everywhere!

★

"CAPTAINS COURAGEOUS"
Road Show at Pop Prices a Honey!

★

CLARK GABLE • MYRNA LOY
in romantic "PARNELL"
Keep time open! It's a builder!

★

WILLIAM POWELL • LUISE RAINER
"THE EMPEROR'S CANDLESTICKS"
Just previewed! Sensational!

★

ROB'T TAYLOR • ELEANOR POWELL
and a Screenful of Stars
"BROADWAY MELODY OF 1938"

★

Start the Big Campaign
"GOOD EARTH"
Road Show Sensation at Pop Prices!

★

Her follow-up to "Maytime"
JEANETTE MacDONALD
"THE FIREFLY"
Allan Jones • Warren William
And other Big Ones!

M-G-M NOW!

M-G-M ALWAYS!

Ray Lewis Presented to King George VI at Buckingham Palace Garden Party.

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Publisher
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"Easy to Digest"

Representatives:
Leon S. Stone
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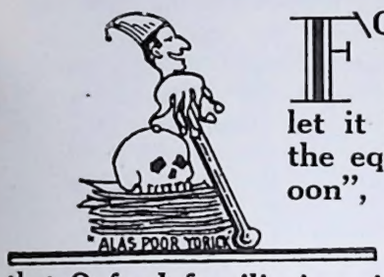
Vol. 29, No. 11 | TORONTO 2, CANADA | July 3rd, 1937

SHAKESPEARE IN A PUB.



FOR those who are not familiar with the English word "pub", let it be known that it is the equivalent of our "saloon", of the old Family Entrance days.

And now, we find that Oxford familiarizes itself in a high-brow way with a pub, irrespective of any other peculiarities it may have known, for the Oxford undergraduate actors are to play Shakespeare's "Twelfth Night" at the end of June, in the Downham Tavern, Bromley, London, S.E.

The University authorities have given the Oxford University Dramatic Society permission for such a performance, as an experiment of how the modern pub can be developed.

The Moving Picture Industry could give Oxford a few facts concerning this, for it has been said for every motion picture theatre opened, in the beginning of pictures, a saloon closed its doors.

Mr. pub-frequenter spent his nickels and dimes taking his wife and family to the movies.

PUBLIC IS THE ANGEL

ANYONE who has been in a London crowd will tell you that there is something angelic about its "human behavior". Everyone is so leisurely, jolly, and since English people naturally move slowly, and only rare ones push forward, rather enjoying the experience of being moved on, please, a London, or English crowd acts like an angel.

We, in the world of Amusement, have often heard of angels, some middle-aged man with loads of money, and who is inspired to give the world a new "great" star, or some younger blade, who has struck oil, or gold, or a legacy, becomes the "angel" of a show.

Sydney Carroll, who has been doing the al fresco performances in Regent's Park, for many years, told the public that this open-air theatre venture of his, which has become an English tradition and institution, and which has lost him personally about $50,000, could not be repeated again this year, unless someone furnished the necessary money to cover the project.

The public, made up of Britishers at home, from overseas, visitors from America, promptly responded and became the "angel" for the Carroll productions.

Why Carroll does not get a subsidy for this work, why he is obliged to pay a high rental for the use of the park, for lights, etc., is something which a Canadian editor cannot understand.

But now that the British public has revealed its interest, by being an angel, it is quite likely that the Government will quit "devilling" Carroll, and sprout some wings under which shelter Shakespeare may in serenity gambol on the green.

"Merry Wives of Windsor" will be presented there, and Fay Compton is to be one of the "wives".

RAY PRESENTS

RAY LEWIS

ACROSS the sea, The Digest Coronation Souvenir Number has reached me and may I be immodest as to say, "it looks good to me".

As you turn its pages you will find therein, a royal greeting from Mr. Nicholas Schenck, President of Loew's - M-G-M, also as a compliment to the Coronation Celebrations, greetings and presentations from M-G-M covering the first three pages of the Coronation Digest Book.

I am anxious not to let this opportunity go by of thanking Mr. Schenck for his personal greeting, and Mr. Howard Dietz, the Publicity Director of M-G-M, the latter who so graciously co-operated in this effort of mine to express the felicitations of our Industry in Canada and the United States, on this happy Royal Celebration.

Turning the pages of this Digest Coronation Souvenir Book, you will find, in the order in which they appear, the greeting from Dominion Sound Equipments, you will find the smiling, happy face of our Canadian-born Deanna Durbin, on Universal's page of greeting.

Following there are three messages from Messrs. Warner Bros. old friends of Ray Lewis and The Digest whose co-operation, through the good services of Mr. Einfeld, I so much appreciate.

Another old friend, Mr. N. L. Nathanson, President of Famous Players Canadian Corp., and promoter of British Pictures in Canada, follows. I appreciate keenly his co-operation in this matter, and the greeting from his brother, Henry Nathanson, of Regal Films, which looks so regal on the back cover.

Paramount Pictures joins us with a message from Mr. Adolph Zukor; 20th Century-Fox, through its President, Mr. S. R. Kent, and with the respective co-operation of Mr. Gilham and Mr. McCarthy, royally present their greetings.

Columbia, through the joint good fellowship of Mr. Jack Cohen and Mr. Louis Rosenfeld present their felicitations, following which another old friend, "The Film Daily", links itself with us in revealing, that Anglo-American bond of the English-speaking people of the world, for international fellowships and the glory of peace.

ANOTHER very old, young friend, Mr. Ned Depinet, Vice-President of RKO Radio Pictures, and recently elected to the Presidency of Pathe, sends "Long Life and Good Health, Peace and Good-will to Their Majesties". Mr. Depinet knows how much I have always appreciated his friendship, his kindly interest in The Digest, and The Digest's effort to knit more closely together, in amicable and profitable relationships, the British and American Film Industries, the people of the Empire and the great American Republic.

RKO Radio Pictures present, "Victoria The Great", the big British special produced by Herbert Wilcox, and with Anna Neagle as "Queen Victoria". It fits so beautifully in our Digest Coronation Souvenir Book, that I must pause to congratulate Mr. Barry McCormick for the idea of its presentation on this occasion, together with the presentation of "Canada's Own Boy Wonder Singer, Bobby Breen in 'Make A Wish'", and "the darlings of the Dominion", the Dionne Quintuplets, in that "Short Feature for Feature Billing", "A Day With The Dionne Quintuplets", the Pathe News Special, which sometime ago I reviewed, following its showing at Radio Music Hall, New York.

Another RKO Radio message is in the page of Big Names in Big Pictures, Katharine Hepburn-Franchot Tone, in Sir James Barrie's "Quality Street"—Paul Muni-Miriam Hopkins in "The Woman I Love" — Fred Astaire-Ginger Rogers in "Shall We Dance"—Edward Arnold "The Toast of New York", etc., etc.

Then there is the message from Jules Levy, Sales Manager of RKO Radio, who grew up in Canada. His message reveals that charm of my country, revealing that those who live with us, never grow away from us, but always feel as we do about them, they belong to us.

The B. and F. Theatres Limited, the Theatre Holding Corporation, join with us in our celebration of the Coronation. Both companies' officers are very old friends, whose kindly co-operation I appreciate.

ANOTHER message is from Dr. A. H. Giannini. Several years ago I met Dr. Giannini, President of United Artists, and found him a most interesting, if extremely modest personality to interview. I am grateful, that he has linked himself with our effort to celebrate a happy Event in World History, and my thanks go forward, also, to Mr. Monroe Greenthal, who always greets me with, "Well, Ray, what can I do for you now?"

(*Continued on Page* 5)

Marion Davies and Robert Montgomery Prove Big Draw In Warner Bros. "Ever Since Eve"

RAY PRESENTS

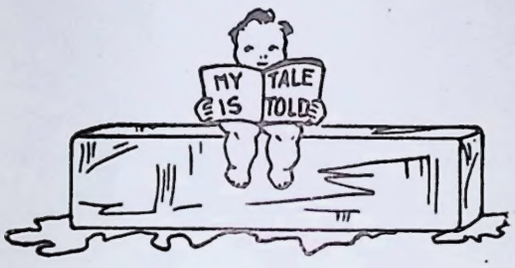
(*Continued from Page* 4)

I must not overlook thanks to "Jay L", who had to make-up the book, and do all the drudgery which such an issue involves, while the editor was making observations at London. Thank you, Jay, I think you did a good job, and perhaps my old friends of Motion Pictures will excuse the maternal instinct in me, for showing off my son, a little, on this Royal Occasion.

I must also thank Dennison Thornton, for his contribution; Dewey Bloom, and Anthony Gerard for their respective Coronation contributions.

The Photo-Engravers and Electrotypers, the Dominion Priting Co., for their physical work.

I hope you, who made it possible to publish The Digest Coronation Souvenir, like the result of your co-operation, and that we will always be together to celebrate all occasions which reflect friendship, respect, good-will for the peoples of the world; and emphasize our place, THE SERVICE OF MOTION PICTURES in the civilizing process of humanizing our understanding of what constitutes Civilization.



Australian Film Digest

by LEON STONE

"SHOW BOAT" finally closed down at Sydney Liberty Theatre after the world's record breaking run of 47 weeks, 1 day. Opened 12th June 1936, faded out for the last time, 7th May, 1937. Total paid admissions, 419,870; box office gross total, $226,895; film hire, $48,875.

Compared to Liberty Theatre previous record 9 months season of "One Night of Love"; total paid admissions, 323,696; box office gross, $180,815. Next highest number of paid admissions to any picture in Australia or New Zealand, in the past five years — as far as can be ascertained — were 219,000, for "Top Hat", at Sydney State.

STRIKE-BREAKING, AUSSIE STYLE

A PUBLICAN in a Tasmanian country town also ran the picture show. A beer "strike" by local residents declared the hotel "black" and with it the picture house. About 300 strikers picketed the "theatre", with jeers for those who purchased tickets. Finally the hotelkeeper declared the strike off by offering free drinks. The show filled up rapidly and the hotelkeeper-cum-picture show proprietor did sell-out biz all round!

GRATIS NEWS SPECIAL

AUSSIE M-G-M chief, Bernard Freeman, supplied exhibitors *free* with a special clip of the British Grand National steeplechase (rushed to Australia by airmail), as an added addition to M-G-M's regular "News of the Day" newsreel.

Attention Exhibitors

Take advantage of our special Coronation year subscription offer. A three year subscription to Canada's oldest and most important Motion Picture Trade Paper, for the regular price of a one year subscription. Clip out coupon below and forward it, with your cheque attached, to the CANADIAN MOVING PICTURE DIGEST, 259 Spadina Ave., Toronto, Ontario.

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(GOOD FOR LIMITED TIME ONLY)

Attached please find cheque for $2.00 ☐ $5.00 ☐ covering my subscription to the Canadian Moving Picture Digest for the period of 1 year ☐, 3 years ☐.

Exhibitor .....

Theatre .....

Town..... **Province**.....

IT'S BEEN A GREAT RECORD BUT WE'RE NOT SATISFIED!

We could stand on that record, but we won't. In this business yesterday doesn't count. *We're looking ahead!* We know we have *not yet begun* to tap the full resources of our studio, the full abilities of our production brains. For the coming season, 20th Century-Fox, the Studio of Ideas, will give you not just a program of pictures, but a *program of progress!*

NOW LOOK AT 20th's 1937-38 RELEASES FOR AUGUST • SEPTEMBER • OCTOBER!

And remember they represent only the beginning of 20th's greatest year!

"YOU CAN'T HAVE EVERYTHING" 20th's first great musical of the new season, with **ALICE FAYE, RITZ BROTHERS, DON AMECHE, CHARLES WINNINGER, LOUISE HOVICK, RUBINOFF** and his Violin, **TONY MARTIN,** Arthur Treacher, Phyllis Brooks, Tip, Tap & Toe, Louis Prima and his band, Tyler Brooke. Directed by Norman Taurog. *Released August 6th.*

"ONE MILE FROM HEAVEN" with Claire Trevor, Sally Blane, Douglas Fowley, Fredi Washington and Bill Robinson. Executive Producer Sol M. Wurtzel. *Released August 13th.*

"HANDY ANDY" starring **WILL ROGERS** with Robert Taylor, Peggy Wood, Mary Carlisle, Conchita Montenegro, Roger Imhof. Directed by David Butler. Reissue. *Released August 13th.*

"LOVE UNDER FIRE" starring **LORETTA YOUNG** and **DON AMECHE** with Frances Drake, Walter Catlett, John Carradine, Borrah Minevitch and his gang, Sig Rumann, Harold Huber, Katherine DeMille. Directed by George Marshall. *Released August 20th.*

"THINK FAST, MR. MOTO" starring **PETER LORRE** with Virginia Field, Thomas Beck, Sig Rumann. Executive Producer Sol M. Wurtzel. *Released August 27th.*

"WESTERN GOLD" (K-4) from Harold Bell Wright's novel, starring **SMITH BALLEW.** Produced by Sol Lesser. *Released August 27th.*

"LOVELY TO LOOK AT" starring **SONJA HENIE** and **TYRONE POWER** with Arthur Treacher, Leah Ray, Raymond Walburn, Alan Hale, Sig Rumann, Joan Davis, George Givot, Melville Cooper. Directed by Sidney Lanfield. *Released September 3rd.*

"WILD AND WOOLLY" starring **JANE WITHERS** with **WALTER BRENNAN,** Pauline Moore, Carl "Alfalfa" Switzer, Jack Searl, Berton Churchill, Douglas Fowley, Robert Wilcox, Douglas Scott. Directed by Alfred Werker. *Released September 10th.*

"BORNEO", Martin Johnson's last picture presented by Osa Johnson. Produced by **MR. AND MRS. MARTIN JOHNSON.** Edited by Truman Talley. Narrated by Lowell Thomas, Martin and Osa Johnson, and Lew Lehr. *Released September 10th.*

"LIFE BEGINS AT COLLEGE" starring **THE RITZ BROTHERS.** Another football season mop-up...fully as musical, twice as nonsensical, thrice as thrilling as "Pigskin Parade." Directed by George Marshall. *Released September 17th.*

"LIFE OF A LANCER SPY" with **DOLORES DEL RIO, GEORGE SANDERS, PETER LORRE** and Virginia Field, Sig Rumann, Joseph Schildkraut, Maurice Moscovitch, Lionel Atwill, Luther Adler. Directed by Gregory Ratoff. *Released September 24th.*

"ALI BABA GOES TO TOWN" starring **EDDIE CANTOR.** The entertainment ace of radio, stage and screen joins forces with 20th showmen to give exhibitors a picture that will knock audiences banjo-eyed. Directed by David Butler. *Released October 1st.*

"CHARLIE CHAN ON BROADWAY" starring **WARNER OLAND** with Keye Luke and a cast hand-picked for thrills. Directed by Eugene Forde. *Released October 8th.*

"BOOTS AND SADDLES" (tentative title) from Zane Grey's story, starring **SMITH BALLEW.** Produced by Sol Lesser. *Released October 8th.*

"DANGER—LOVE AT WORK" with **JACK HALEY, ANN SOTHERN, EDWARD EVERETT HORTON, MARY BOLAND,** Walter Catlett, John Carradine, Etienne Girardot, E. E. Clive, Franklyn Pangborn, Bennie Bartlett, Margaret McWade, Margaret Seddon, Maurice Cass, Hilda Vaughn, Charles Coleman. Directed by Otto Ludwig Preminger. *Released October 15th.*

THE JONES FAMILY in **"HOT WATER"** with Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Joan Marsh, Marjorie Weaver. Directed by Frank R. Strayer. *Released October 22nd.*

"WIFE, DOCTOR AND NURSE" starring **LORETTA YOUNG, WARNER BAXTER, VIRGINIA BRUCE** with Jane Darwell, Alan Dinehart, Allan Lane, Minna Gombell, Margaret Irving. Directed by Walter Lang. *Released October 29th.*

DIGEST REVIEWS AND PREVIEWS

Eglinton Theatre - Manager Bob Eves

"THE WOMAN I LOVE"

RKO RADIO

"Jay L."

ADAPTED from the novel, "L'Equipage", by Joseph Kessel, this picture successfully combines several outstanding appeals both for the men and the women fans. First of all there is the well-known triangle, with one man in love with the other's wife. Then there are some stirring battle scenes, dog-fights between the German aviators and the French aces, and perhaps most important of all, there are some brilliant performances by an unusually capable cast, both of principals and supporting players

PAUL MUNI, winner of the Academy Award for the best performance of 1936, is married to Miriam Hopkins ("These Three" and "Barbary Coast"). Muni is a member of Escadrille 37, a capable pilot, but hated by the men of the Escadrille, who consider him a jinx, because he has lost two observers. Louis Hayward, a gay, eager young flyer, is about to leave for the front. By accident, he meets Miriam Hopkins, and falls violently in love with her. In spite of herself, Miriam Hopkins finds she cannot resist Hayward, and admits her love for the young officer.

HAYWARD goes to the front, carrying with him the memory of the lovely "Denise" Hayward teams up with Muni, and the two become fast friends, while Muni also gains the respect and friendship of the other members of the Escadrille. Hayward goes on leave, and Muni gives him a letter to deliver in person to "Helene", his wife. Hayward discovers that "Helene" and "Denise" are the same person, and leaves the girl, bitterly denouncing her for her duplicity. Back at the front, Hayward avoids Muni, hoping to keep the older man ignorant of his wife's deception. Denise, however, is not to be denied, and she follows the two men to the front, ostensibly to visit her husband. Muni becomes suspicious, but before any scene takes place, Hayward is killed in a fight with a German plane. Muni grieves for the loss of his friend, but determines that his wife shall never know that he was aware of her affair.

MUNI gives a sensitive, sincere performance, and one that is a worthy successor to his other fine portrayals in "Louis Pasteur" and "Good Earth". Miss Hopkins is not given as many opportunities as she had in her previous pictures, but her work is nevertheless of high calibre. Louis Hayward shows definite possibilities of becoming a big star. At times his work outshines that of both Muni and Miss Hopkins.

MANY notable performances are contributed by the supporting cast. These include the late Colin Clive as the Captain of the Escadrille, Sterling Holloway as the comic of the outfit, Wally Albright as Hayward's young brother, and Minor Watson, Paul Guilfoyle, Owen Davis, Jr., Adrian Morris and Donald Barry as officers of the Escadrille.

THE direction is by Anatole Litvak who also directed a French version of the film, made a few months back. Litvak's megging is typically Continental, but at all times shows a perfect knowledge of the dramatic values.

THE title, in case you didn't know, is taken from the farewell speech of H.R.H. The Duke of Windsor, the former Edward VIII.

"OH, DOCTOR"

UNIVERSAL

"OH DOCTOR" is a bang-up comedy that is a natural for the better double-bills. It gives you Edward Everett Horton at his very best, and that, as everyone will admit, is as funny as you could want it. The picture also presents a newcomer, who impressed your reviewer greatly. The name, Donrue Leighton. A little taller than the average, but built like a Dusenberg custom-built racer, this little lady has more than her quota of good—and I mean GOOD—looks. Your reviewer, and several people around him, were struck with the uncanny resemblance between Miss Leighton and the youthful Deanna Durbin. I humbly suggest to the powers-that-be at the New Universal, that Miss Leighton cast as Deanna's older sister, would prove a big hit with Mr. John Q. Public and his missus.

THE plot is really a running gag, and at times as complicated as a Chinese cross-word puzzle; but it is always funny, and after all, in a comedy, that is the most essential factor.

HORTON is presented as a perfect hypochondriac. With six months to go, before he receives an inheritance of $500,000, he is misled into signing the legacy over to a gang of confidence men for only $50,000, in order that he may spend the rest of his days—he believes he has only a few months to live—in luxury. Complications set in, when Horton falls for his pretty nurse, Donrue Leighton, and he stages a miraculous recovery from his imagined ailments, when he finds Donrue flirting with an Olympic diving champion and all-round he-man. Horton indulges in hair-raising car-rides, breath-taking dives, and general dare-deviltry. In the end, Donrue forces the gang to tear up the agreement, getting back only their original investment plus interest. The clinching argument that convinces the gang, is Horton's emulation of Harold Lloyd in "Safety Last" in the role of a human fly.

THE comedy is good clean stuff, and the picture is one that will be enjoyed by the whole family. Besides Horton and Miss Leighton, other performances worthy of special mention include Eve Arden, William Demarest, Thurston Hall and Edward Brophy as the members of the gang; William Hall as the Olympic champ, and Catharine Doucet as Horton's aunt.

DIRECTION by Ray McCarey. Edmund Grainger, associate producer.

PERSONAL MUSINGS

EVOLUTION of the Drama. From "Avaunt, knave", to "Avaunt to be alone", in 20 years. My how time does fly!

"Jay L."

Universal's "Road Back" Drawing Big In 2nd Week, Globe, N.Y.

BRITISH FILM DIGEST

(Special to The Digest from Ward Shaftesbury, London Correspondent)

HIGHLIGHT of the week was the proposed new Films Bill which Oliver Stanley, President of the Board of Trade lately outlined to deputations representing the major British Film Bodies. The proposals included a quota which would begin at fifteen percent on the exhibitor and twenty percent on the renter; a review of the quota situation every third year — the figure rising to a maximum of thirty percent if necessary. Big bombshell was the cost clause—a $75,000 minimum for each picture is postulated. Mr. Stanley hinted at the possibility of an advisory committee being set up in order to administer the new act. I understand that the bill will be for a further period of ten years. There will probably be a ten percent quota for shorts.

Reactions in the trade have been varied — the products for the most part seem pleased — not so the Independent Renters. These latter find themselves virtually threatened with extinction by the new cost clause. To take an actual case, consider a small renter who imports fifteen American features a year at an average cost per picture of $5,000, he will have to find, by reason of the new Quota, three British pictures costing a minimum of $75,000 — in other words he will now have to lay out three times as much on British pictures as he would on his whole American program.

Apart from this, the exhibitors themselves are frightened. The C.E.A. is very much afraid of a shortage—and rightly so — the importers are quite likely to cut down on the films imported during the year in order to avoid the great financial burden the new quota would impose upon them.

All in all, it looks to me as if the proposed bill will have to be considerably altered before it actually becomes law. At any rate, it will be very difficult to *legislate* good British pictures into existence — something else, and a great deal of that something else, is needed.

KORDA GIVES THE LOW-DOWN

KORDA stepped off the boat last week, so we got all the dope on the new United Artist deal — and straight from the horse's mouth too. Complete control of the company has passed to Alexander Korda and Samuel Goldwyn. These two have acquired equal shares of the entire ordinary share capital of United Artists. The amount involved is said to be six million dollars, and all the financial arrangements have been completed.

Korda announced to the Press that Samuel Goldwyn will come to England next year to produce at Denham. Walter Wanger will also be over to film at London Films' new studios and he will probably bring over Charles Boyer and Sylvia Sidney. That's pretty big news!

The whole scheme means increased production at Denham and a big schedule for London Films. Financially, Korda intends to spend ten million dollars on twenty-four to twenty-eight pictures in the next year. A number of these will be in technicolour. The estimated American revenue from these films, Korda puts optimistically at five million dollars. This means that he will have to take another five millions from the British market before he pays the cost of his pictures — let alone a profit. Sounds like a grand scheme for losing money.

I understand that Mary Pickford, Douglas Fairbanks and Charles Chaplin will continue to make infrequent pictures to be distributed through U.A. Korda has a few of the first batch of his own pictures already lined up. "Mutiny in the Mountains" will be a technicolour film starring Sabu of "Elephant Boy" fame; Robert Donat will be taking the lead in "Four Feathers"; "Tempest Within" will have Merle Oberon in the star role; and Victor Saville will be doing his musical comedy. "Bicycle for Two" shortly.

It's a big story — Korda seems to be disregarding all the advice of the "wise ones" — he for one is not fighting shy of the "World Market" bugaboo. Let's wish him luck.

RESULTS OF BERNSTEIN QUESTIONNAIRE

JUST received the results of the Sydney Bernstein questionnaire which this genial head of Bernstein Theatres sends out annually to over three hundred thousand of his patrons. It makes very interesting reading. Gary Cooper tops the male favourites with Clark Gable a close second and Charles Laughton taking third place. Among the ladies, Norma Shearer, Myrna Loy and Greta Garbo rank one, two, three. Men apparently like the thriller-adventure story, women prefer society-drama films. Musical comedy takes third ranking, and war films. which used to be so popular are now completely out of favour. Voting stood three to two in favour of colour although many patrons felt that a number of the coloured pictures of the past year would have been better in black and white. The average theatre-goer wants his money's-worth — two big pictures an evening were favoured against one feature and several shorts. Other patrons wanted a ban on peanuts in the cinema, free polishing of cars left in the cinema parking lot, and a few suggested that free soup should be given out in the cold weather! Only eight out of the first fifty stars were British — six women were British: Jessie Matthews, Merle Oberon. Gracie Fields, Madeleine Carroll, Anna Neagle and Cicely Courtneidge. The cartoons were by far the most popular shorts. Frank Capra, Korda, W. S. Van Dyke. Alfred Hitchcock were tops among directors. The survey certainly gives one a pretty fair idea of the tastes of the average British cinema-going public and as such should be of great help to the exhibitor.

"GOOD EARTH" STILL GOING STRONG

JUST heard that M-G-M is moving "The Good Earth" to the Empire, Leicester Square, after a mighty successful twelve weeks run at the Palace. It is not very often that a picture creates such a demand for further presentation that it has to be booked to two West End halls consecutively.

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and
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EVERYTHING FOR THE THEATRE FROM SHEET TO STREET

RKO Radio's "New Faces of 1937" Opens To Cheering Crowds, Radio City Music Hall.

LONDON ROUNDABOUT

BY DENNISON THORNTON

THE EXTRA'S LOT

HOLLYWOOD has a Central Casting Bureau which handles over 15,000 extras a year. During 1936 the Bureau paid out £450,000 in salaries to these extras. On a purely mathematical basis this means that the average earnings of the crowd folk was £30.

In England there is no Central Casting Bureau. This makes it more difficult to determine the number of extras in British pictures, and to compute their average earnings.

Agents with whom I checked-up the matter estimate that there are about 4,000 extras this side. Their average earnings, it is figured, do not exceed £70 a year.

Of course, this does not mean that *every* extra averages that amount. There are hundreds of these artistes who only receive a few days work during a year. Many others go a whole year without receiving any work at all.

Why they continue in the hopes of ever getting employment, and how they manage to exist, remains a mystery.

One casting agent tells me that the recent crisis in British films has seriously affected the extras. Most producers have been cutting production schedules, and many of the smaller, independent companies have ceased production altogether. This decrease in production has naturally caused a scarcity of employment for crowd artistes, making it especially difficult for those depending entirely on this work for their living. The number who do is quite large. Many are ex-army and navy men, doctors, lawyers, stockbrokers and others who have fallen on bad times. Many are young men and women who have never been trained for any particular trade or profession.

But there are others who combine crowd-work in pictures with some other part-time occupation. Under normal conditions they manage in this way to make a fair living.

The agent informs me that there is usually plenty of work for conscientious artistes capable of filling small speaking roles. They can average from £3 to £3.10 a week.

Butlers, policemen and soldiers are also types much in demand. They can earn about the same amount.

Those restricted to cabaret ball-room and swank-party scenes can take from £1.10 to £2.

Good-looking youngsters of both sexes, without any special qualifications, can average between £2 and £2.10 a week.

All these represent about 50 per cent. of the total of crowd artistes.

The other 50 per cent. consists of nondescript types and people of no appearance who are extremely lucky if they average £1 a week.

The majority of crowd artistes get their jobs through agents who specialize in supplying them to studios. They receive £1.1 a day.

They have to pay the agents ten per cent. of their earnings so that by the time they have deducted commission, transportation, food and other expenses there is little left of the money they receive at the end of the day's work.

Artistes who have been in the game for years and are well-known to studio executives usually find their own jobs to avoid paying commission to agents.

Sometimes sheer nerve will secure a job for extras, where other tactics fail.

Recently, for instance, there was a case of a pretty young city stenographer who had lost her job.

Unable to find another she registered with a crowd artiste agency. For weeks she hung around, waiting for a call, but nothing happened. So she dolled herself up, borrowed a friend's car and drove in style to a certain studio.

For an unknown outsider without ticket or credentials to get past a studio gate-crasher is no simple achievement. But this young lady had it all planned. She told the gate-keeper she had received an urgent studio call and that she must not be delayed as she was already late and was holding up the "shooting"!

Finding her way to a "set" where they were filming a street scene, she mingled with the crowds.

But they soon found her out. She was being escorted off the premises when the director ordered her to be brought back. He wanted somebody for the part of a maid in a small scene, and it suddenly occurred to him that this girl was just the type he needed. So he gave her a quick test — and she got the job!

* * *

MR. ARLISS TAKES A WALK

GEORGE ARLISS who happens to live in the house next door to mine, leads a simple and unspectacular home life. He often spends an evening playing bridge, at which he excels. Once, when crossing the Atlantic, he struck up a firm friendship with Ely Culbertson. He accompanied Culbertson to a broadcasting studio in New York from which the bridge-wizard was due to give a talk. Unexpectedly, Culbertson introduced Mr. Arliss over the air as a man "Whose bridge is not quite as good as his acting".

"And ever since then," says Mr. Arliss, "I have suffered from a reputation as an expert bridge player—which I am not!"

Mr. Arliss attends stage shows frequently. Now and then he goes to the movies. For exercise he walks. About ten minutes before I sat down to write these lines he and Mrs. Arliss were setting off for a stroll up the street. They stopped to admire the flowers in a garden just opposite my window. Further up they stood watching the tugs manoeuvring barges along the Grand Union Canal which runs the other side of the garden.

Mr. Arliss' library occupies much of his spare time. His tastes run mainly to biographical and historical works. But perhaps his greatest love is the art of conversation. He enjoys nothing better than an evening spent with a few friends in talk — talk which ranges over every conceivable subject. He is one of the few remaining who deeply regrets the gradual passing of the art of conversation as a means of relaxation.

For the past few weeks workmen have been busy putting a nice coat of white paint over Mr. Arliss' house while the star has been making his new Gainsborough picture, "Dr. Syn".

Rumour has it that when he returns from his forthcoming holiday in the south of France he will sign a Hollywood contract.

"Wee Willie Winkie" Hailed As Greatest Of Shirley Temple Pictures.